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# Concerto for orchestra

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# CONCERTO FOR ORCHESTRA

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master of Music

in

The School of Music

by  
Alejandro Arguello  
B.M., University of Costa Rica, 1994  
August 2005

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## **Instrumentation**

Piccolo (Picc.)  
2 Flutes (Fl.)  
2 Oboes (Ob.)  
2 Bb Clarinets (Bb Cl.)  
Bass Clarinet in Bb (B.C.)  
2 Bassoons (Bsns 1.2.)  
Contrabassoon (C.Bn)  
4 Horns (Hn.)  
2 Bb Trumpets (Bb Tpt.)  
2 Tenor Trombones ( 2 tenors, Tbn.)  
1 Bass Trombone and Tuba (B. Tbn. And Tuba)

Timpani (Timp.)

Percussion 1 (Perc. 1)

(snare drum, triangle, cymbals, bass drum)

Percussion 2 (Perc. 2)

(xilophone)

Harp (Hp.)

Celesta (Cel.)

Piano (Pno.)

Violin I (Vln. 1)  
Violin 2 (Vln. 2)  
Viola (Vla.)  
Violoncello (Vlc.)  
Contrabass (Cb.)

## **Abstract**

Concerto for Orchestra was written between Fall 2004 and Spring 2005. It is scored for regular orchestra, including piano, harp and celesta. The concerto is written in three separated movements, following the common pattern of the regular solo concerto: Fast-Slow Fast. The purpose of the piece is to create a virtuoso work in which all the instrumental sections have an important and relevant role as if they were soloists.

There are three different forms for the movements of the piece. The first movement, Allegro molto, is a modified sonata form. The form of this part is Exposition (A- transition- B- Closing themes), Development, and Recapitulation (B-closings themes- A-Coda). The opening theme of the movement has a rhythmic resemblance with the one from Bartok's Concerto for Orchestra, which I admired very much.

The second movement, andante, is in arch form. The scheme of the movement is as follows: A (andante)-B (Piu mosso)-C (Moderato)-B-A (andante until the end).

The last movement is a theme and variations. The design of the theme is in fugato style, and the subsequent variations are joined without interruption. There is total of four variations: I and II are in Allegro, III is and Adagio, and IV is an Allegro molto going to the final coda of the piece.

## **Concerto for Orchestra**

## I. Allegro Molto

**Alejandro Arguello**

2

Pic. *ff*  
 Fls. 1, 2. *ff*  
 Obs. 1, 2. *ff*  
 Bb Cls. 1, 2. *ff*  
 B. Cl. *ff*  
 Bsns. 1, 2. *ff*  
 C. Bn. *ff*  
 Hn. 1-2 *ff*  
 Hn. 3-4 *ff*  
 Bb Tpt. *ff*  
 Tbn. 1-2 *ff*  
 B. Tbn. and Tuba *ff*  
 Timp. *ff*  
 Perc. 1 *ff*  
 Perc. 2  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1 *ff*  
 Vln. 2 *ff*  
 Vla. *ff*  
 Vlc. *ff*  
 Cb. *ff*

Musical score for a symphony, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Harp, Cello, Piano, Violins, Viola, Violoncello, and Contrabass. The score is in 3/4 time and includes dynamic markings like *ff* and *f*.



Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

25

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

33

Pic. *f* *CFESC.*

Fls. 1, 2. *a 2* *f* *CFESC.*

Obs. 1, 2. *a 2* *f* *CFESC.*

Bb Cls. 1, 2. *a 2* *f* *CFESC.*

B. Cl. *f* *CFESC.*

Bans. 1, 2. *f* *CFESC.*

C. Bn. *f* *CFESC.*

Hn. 1-2 *p* *CFESC.*

Hn. 3-4 *p* *CFESC.*

Bb Tpt. 1. *f* *p* *CFESC.*

Tbn 1-2 *p* *CFESC.*

B. Tbn. and Tuba *p* *CFESC.*

Timp. *mf*

Perc. 1

Perc. 2 *f*

Hp.

Cel.

Pno.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf*

Cb. *mf*



49

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

This image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each staff corresponding to a specific instrument or group of instruments. The instruments listed include Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets, Basses, Contrabass, Horns 1-2, Horns 3-4, Bass Trombone, Trombones 1-2, Bass Trombone and Tubas, Timpani, Percussion 1 and 2, Harp, Cello, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'a2'. The page is numbered 57 in the top left corner.

Pic. *a 2*  
 Fls. 1, 2. *a 2*  
 Obs. 1, 2. *a 2*  
 Bb Cls. 1, 2. *a 2*  
 B. Cl.  
 Bsns. 1, 2. *a 2*  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

Measures 65-72. The score shows a complex orchestral texture. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoon, Cor Anglais, Bassoons, and Contrabassoon) play a melodic line with various articulations and dynamics. The brass section (Horns, Trumpets, Trombones, and Tuba) provides harmonic support with sustained notes and dynamic markings. The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic pattern. The percussion section (Timpani, Percussion 1, Percussion 2, and Harp) adds to the overall texture. The piano part (Celesta and Piano) features a prominent melodic line in the right hand and a rhythmic pattern in the left hand.

73

Pic. *f* *p*

Fls. 1, 2 *f* *p*

Obs. 1, 2 *f* *p*

Bb Cls. 1, 2 *f* *p*

B. Cl. *f* *p*

Bans. 1, 2 *f* *p*

C. Bn.

Hr. 1-2 *f* *p*

Hr. 3-4 *f* *p*

Bb Tpt.

Tbn 1-2 *f* *p*

B. Tbn. and Tuba *f* *p*

Timp. *f* *p*

Perc. 1

Perc. 2

Hp.

Cel.

Pno. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

Cb. *f* *p*



81

Pic. *f* *pp*

Fls. 1, 2. *f* *pp*

Obs. 1, 2. *f* *pp* *f*

Bb Cls. 1, 2. *f* *pp* *f*

B. Cl. *f* *pp*

Bans. 1, 2. *f* *pp*

C. Bn. *f* *pp*

Hn. 1-2 *f* *pp*

Hn. 3-4 *f* *pp*

Bb Tpt. *f* *pp*

Tbn 1-2 *f* *pp*

B. Tbn. and Tuba *f* *pp*

Timp. *f* *pp*

Perc. 1

Perc. 2

Hp.

Cel.

Pno. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

13

14

## Allegretto

[illegible]

113

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

17

18

137

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



# Allegro molto

146

Pic. *f*

Fls. 1, 2. *f*

Obs. 1, 2. *f*

Bb Cls. 1, 2. *f*

B. Cl. *f*

Bans. 1, 2. *f* a 2

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Bb Tpt. *f*

Tbn 1-2 *f*

B. Tbn. and Tuba *f*

146

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

146

Hp. *f*

146

Cel. *f*

146

Pno. *f*

146

Vln. 1 *f* ord.

Vln. 2 *f* ord.

Vla. *f*

Vlc. *f*

Cb. *f*

154

Pic. Fls. 1, 2. Obs. 1, 2. Bb Cls. 1, 2. B. Cl. Bsns. 1, 2. C. Bn.

1. Solo *f*

Hn. 1-2 Hn. 3-4 Bb Tpt. Tbn 1-2 B. Tbn. and Tuba

154

Timp. *pp*

Perc. 1 S.D. *f*

Perc. 2

154

Hp.

154

Cel.

154

Pno.

Vln. 1 Vln. 2 Vla. Vlc. *p* Cb. *p*



23

178

Pic. *f* *ff* *f cresc.* *a 2*

Fls. 1, 2. *f* *ff* *f cresc.* *a 2*

Obs. 1, 2. *f* *ff* *f cresc.* *a 2*

Bb Cls. 1, 2. *f* *ff* *f cresc.* *a 2*

B. Cl. *f* *ff* *f cresc.*

Bans. 1, 2. *f* *ff* *f cresc.*

C. Bn. *f* *ff* *f cresc.*

Hn. 1-2 *f* *ff* *f cresc.* *a 2* *glissando*

Hn. 3-4 *f* *ff* *f cresc.* *a 2* *glissando*

Bb Tpt. *f* *ff* *f cresc.* *a 2*

Tbn 1-2 *f* *ff* *f cresc.* *a 2*

B. Tbn. and Tuba *f* *ff* *f cresc.*

Timp. *f* *ff* *f cresc.*

Perc. 1 *f* *ff* *f cresc.*

Perc. 2 *f* *ff* *f cresc.*

Hp. *f* *ff* *f cresc.*

Cel. *f* *ff* *f cresc.*

Pno. *f* *ff* *f cresc.*

Vln. 1 *f* *ff* *f cresc.*

Vln. 2 *f* *ff* *f cresc.*

Vla. *f* *ff* *f cresc.*

Vlc. *f* *ff* *f cresc.*

Cb. *f* *ff* *f cresc.*



194

Pic. *ff*

Fls. 1, 2 *a 2* *ff*

Obs. 1, 2 *a 2* *ff*

Bb Cls. 1, 2 *a 2* *ff*

B. Cl. *ff*

Bans. 1, 2 *a 2* *ff*

C. Bn. *ff*

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp. *p*

Perc. 1

Perc. 2 *ff*

Hp. *ff*

Cel. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

*p*





210

Pic. *p* *cresc.*

Fls. 1, 2 *p* *cresc.*

Obs. 1, 2 *p* *cresc.*

Bb Cls. 1, 2 *p* *cresc.*

B. Cl. *p* *cresc.*

Bans. 1, 2 *p* *cresc.*

C. Bn. *p* *cresc.*

Hn. 1-2 *p* *cresc.*

Hn. 3-4 *p* *cresc.*

Bb Tpt. *p* *cresc.*

Tbn 1-2 *p* *cresc.*

B. Tbn. and Tuba *p* *cresc.*

Timp. *p* *cresc.*

Perc. 1 *p* *cresc.*

Perc. 2 *p* *cresc.*

Hp. *p* *cresc.*

Cel. *p* *cresc.*

Pno. *p* *cresc.*

Vln. 1 *p* *cresc.*

Vln. 2 *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

218

Pic. *f*

Fls. 1, 2. *f*

Obs. 1, 2. *f*

Bb Cls. 1, 2. *f*

B. Cl. *f*

Bans. 1, 2. *f*

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Bb Tpt. *f*

Tbn 1-2 *f*

B. Tbn. and Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Hp. *f*

Cel. *f*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f* *seco*

Cb. *f*

30

234

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

242

Pic. *p cresc.*

Fls. 1, 2 *p cresc.*

Obs. 1, 2 *p cresc.*

Bb Cls. 1, 2 *p cresc.*

B. Cl. *p cresc.*

Bans. 1, 2 *p cresc.*

C. Bn. *p cresc.*

Hn. 1-2 *cresc.*

Hn. 3-4 *cresc.*

Bb Tpt. *cresc.*

Tbn 1-2 *cresc.*

B. Tbn. and Tuba *cresc.*

Timp. *cresc.*

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

## Allegretto

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fls. 1-2, Obs. 1-2, Bb Cls. 1-2, B. Cl., Bsns. 1-2, C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn. 1-2, B. Tbn. and Tuba, Timp., Perc. 1, Perc. 2, Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vlk., and Cb. The score is written in 2/4 time and includes dynamic markings such as *ff* (fortissimo) and *p* (piano). A tempo marking "Allegretto" is visible at the top right. The page number "250" is indicated at the top left of the first staff. The score is divided into measures by vertical bar lines, and some measures contain rests or specific rhythmic patterns. The bottom of the page shows a continuation of the musical notation for the same instruments.

258

Pic. *p*

Fls. 1, 2 *p*

Obs. 1, 2

Bb Cls. 1, 2 *p*

B. Cl. *p*

Bans. 1, 2 *p*

C. Bn.

Hn. 1-2 *mf*

Hn. 3-4

Bb Tpt. *p*

Tbn 1-2

B. Tbn. and Tuba

258

Timp.

Perc. 1

Perc. 2

Hp. *p*

Cel. *p*

Pno. *p*

Vln. 1

Vln. 2 *simile*

Vla. *simile*

Vcl. *pizz.* *p*

Cb. *pizz.* *p*





36

37

**Allegro molto**[illegible]

Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

The musical score for page 39 is written for a large symphony orchestra. It begins with a rehearsal mark 302. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bb Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1-2 and 3-4, Bb Trumpets, Trombones 1-2, Baritone Trombone and Tuba, and Timpani. The percussion section includes two sets of Percussion 1 and 2. The keyboard section includes Harp, Celesta, and Piano. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing a 'a 2' marking.

40

Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

326

Pic. *ff*

Fls. 1, 2 *ff*

Obs. 1, 2 *ff*

Bb Cls. 1, 2 *ff*

B. Cl. *ff*

Bans. 1, 2

C. Bn.

Hr. 1-2

Hr. 3-4

Bb Tpt.

Tbn 1-2

B. Tbn. and Tuba

326

Timp. *ff*

Perc. 1 S.D. *ff*

Perc. 2 *ff*

326

Hp.

326

Cel.

Pno.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

43



## II. Andante

### Andante

Piccolo  
 Flutes 1.2.  
 Oboes 1.2.  
 Clarinets in Bb 1.2.  
 Bass Clarinet  
 Bassoons 1.2.  
 Contrabassoon  
 Horn in F 1-2  
 Horn in F 3-4  
 Trumpets 1-2 in Bb  
 Trombones 1-2  
 Bass Trombone and Tuba  
 Timpani  
 Percussion 1  
 Harp  
 Celesta  
 Piano  
 Violin 1  
 Violin 2  
 Viola  
 Violoncello  
 Contrabass

Musical score for II. Andante, page 44. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, strings, and harp/celesta. The tempo is Andante. The key signature has one sharp (F#). The score is in common time (C). The woodwinds and brass parts have various dynamics and articulations. The strings play a sustained harmonic. The harp and celesta are silent. The piano has a single note at the end. The violins and violas have a divisi section. The violoncello and contrabass play a sustained harmonic.

7

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1.

6

6

6

3

mp

f

mp

f

8va

Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn. 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

Musical score for page 46, featuring various orchestral instruments. The score includes dynamic markings such as *pp*, *p*, *mp*, and *p*. It also includes first and second endings for several instruments, indicated by "1." and "2." with repeat signs.

47

48

27

Pic.

Fls. 1, 2.

*mf*

Obs. 1, 2.

Bb Cls. 1, 2.

*p* 6

B. Cl.

Bsns. 1, 2.

*mf*

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

*mf* 6

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

50

36

Pic. *p*

Fls. 1, 2.

Obs. 1, 2. 1. *p*

Bb Cls. 1, 2. 1. *p*

B. Cl. *mf* 3 *p*

Bsns. 1, 2. *p*

C. Bn. 3 *p*

Hn. 1-2

Hn. 3-4

Bb Tpt. con sord. 3 *p* senza sord.

Tbn. 1-2

B. Tbn. and Tuba

Timp. 36 *pp* 3

Perc. 1 Trgl.

Hp.

Cel.

Puo. 36 *p* 6

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



## Più mosso

46

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

arco

*mp*

arco

*mp*

54

55

53

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

12

1. con sord. *pp*

3

Accelerando ed cresc. poco a poco

55

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B.Cl.

Bsns. 1.2.

C. Bn.

Hn. 1-2.

Hn. 3-4.

Bb Tpt.

Tbn. 1-2.

B. Tbn. and Tuba

Timp.

Perc. 1.

Hp.

Cel.

Puo.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

1.

senza sord.

*f*

*p*

*p*

*legato sempre*

*legato sempre*

*7*

*7*

*7*

*7*

58

59

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

a 2

*mf*





sempre cresc. ed accel.

63

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*f*

7

65

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2.

Hn. 3-4.

Bb Tpt.

Tbn. 1-2.

B. Tbn. and Tuba.

Timp.

Perc. 1.

Hp.

Cel.

Puo.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

67

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2.

Hn. 3-4.

Bb Tpt.

Tbn. 1-2.

B. Tbn. and Tuba.

Timp.

Perc. 1.

Hp.

Cel.

Pno.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

63

69

*f*

Pic.

Fls. 1, 2.

*f*

Obs. 1, 2.

*f*

Bb Cls. 1, 2.

*f*

B. Cl.

*f*

Bsns. 1, 2.

*f*

C. Bn.

*f*

Hn. 1-2

*f*

Hn. 3-4

*f*

Bb Tpt.

*f*

Tbn. 1-2

*f*

B. Tbn. and Tuba

*f*

Timp.

*f*

Perc. 1

*f*

Hp.

*f*

Cel.

*f*

Puo.

*f*

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vlc.

*f*

Cb.

*f*

## Moderato

71 Pic. *ff*

71 Fls. 1, 2. *ff*

71 Obs. 1, 2. *ff*

71 Bb Cls. 1, 2. *ff*

71 B. Cl. *ff*

71 Bsns. 1, 2. *ff*

71 C. Bn. *ff*

71 Hn. 1-2 *ff*

71 Hn. 3-4 *ff*

71 Bb Tpt. *ff*

71 Tbn. 1-2 *ff*

71 B. Tbn. and Tuba *ff*

71 Timp. *ff*

71 Perc. 1

71 Hp. *ff*

71 Cel. *ff*

71 Pao. *ff*

71 Vln. 1 *ff*

71 Vln. 2 *ff*

71 Vla. *ff*

71 Vlc. *ff*

71 Cb. *ff*

76

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bu.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

a 2 - con sord.

*ff*

*ff*

81

Pic. *ff* *a 2*

Fls. 1, 2. *ff* *a 2*

Obs. 1, 2. *ff* *a 2*

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bu.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

81

Timp.

Perc. 1 *ff* S.D.

81

Hp.

81

Cel.

81

Puo.

81

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



## Meno mosso

85

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

86

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

86

Timp.

Perc. 1

86

Hp.

86

Cel.

86

Pno.

86

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



# Andante

Solo

94

Pic. *mf*

Fls. 1, 2

Obs. 1, 2

Bb Cls. 1, 2

B. Cl.

Bsns. 1, 2

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

94

Timp.

Perc. 1

94

Hp. *legato sempre*

Cel.

94

Puo. *p legato sempre*

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vlc.

Cb. *pp*

71

101

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Hp.

Cel.

Puo.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description of the musical score for page 72, measures 101-105:

- Measures 101-105:** The score is divided into five measures. Measures 101 and 103 contain sixteenth-note runs in the Flutes 1 & 2 and Bb Clarinets 1 & 2. Measures 102 and 104 contain sustained chords in the Trombones 1-2, Baritone Trombone and Tuba, and Violoncello. Measure 105 contains a sustained chord in the Violoncello and a melodic line in the Violin 1.
- Instrumentation:** The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-2 and 3-4, Bb Trumpets, Trombones 1-2, Baritone Trombone and Tuba, Timpani, Percussion 1, Harp, Cello, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

106

Pic. *p*

Fls. 1, 2. *6*

Obs. 1, 2.

Bb Cls. 1, 2. *6* 2. *p*

B.Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt. 1. con sord. *p* 3 senza sord.

Tbn. 1-2

B. Tbn. and Tuba

Timp. 106 Togl. *pp* 3

Perc. 1 *p* *pp* 3

Hp. 106 *p* *6* *6*

Cel. 106 *6*

Puo. 106 *p* *p*

Vln. 1 106 *pp* *n*

Vln. 2 *pp* *n*

Vla. *pp* *n*

Vlc. *pp* *n*

Cb. *pp* *n*

# III. Allegro

Allegro

Piccolo *ff*

Flutes 1,2. *ff*

Oboes 1,2. *ff*

Clarinets in Bb 1,2. *ff*

Bass Clarinet *f*

Bassoons 1,2. *a 2* *f*

Contrabassoon *ff*

Horn in F 1-2 *ff*

Horn in F 3-4 *ff*

Trumpets in Bb 1-2 *ff*

Trombones 1-2 *ff*

Bass Trombone and Tuba *ff*

Timpani *ff*

Percussion 1 *ff*

Percussion 2 *ff*

Celesta

Piano *ff*

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

Violoncello *f*

Contrabass *f*

Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn. 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

Musical score for page 75, featuring various orchestral instruments. The score is divided into measures, with measure numbers 5, 10, 15, and 20 indicated. Dynamics include *f* (forte), *mf* (mezzo-forte), and *a 2* (second ending). The instruments listed on the left are: Pic., Fls. 1, 2., Obs. 1, 2., Bb Cls. 1, 2., B. Cl., Bsns. 1, 2., C. Bn., Hn. 1-2, Hn. 3-4, Bb Tpt., Tbn. 1-2, B. Tbn. and Tuba, Timp., Perc. 1, Perc. 2, Cel., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb.



9

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

13

Pic.  $8^{va}$

Fls. 1, 2.  $a 2$  ***ff***

Obs. 1, 2.  $a 2$  ***ff***

Bb Cls. 1, 2.  $a 2$  ***ff***

B. Cl. ***f***

Bans. 1, 2. ***f***

C. Bn. ***f***

Hn. 1-2  $p$

Hn. 3-4  $p$

Bb Tpt.

Tbn. 1-2  $p$

B. Tbn. and Tuba  $p$

Timp. 13

Perc. 1

Perc. 2 13

Cel. 13

Pno. 13

Vln. 1  $8^{va}$  ***ff***

Vln. 2 ***f***

Vla. ***f***

Vlc. ***ff***

Cb. ***f***

Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn. 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

17  
 8va  
 1.  
 p  
 1.  
 p  
 ff  
 1.  
 p  
 ff  
 f  
 1.  
 f  
 2.  
 f  
 f  
 f  
 17  
 f  
 17  
 8va  
 ff  
 8va  
 p  
 p  
 p  
 p  
 ff

79

80

81



37

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

senza sord.



41

Pic. 

Fls. 1, 2. 

Obs. 1, 2. 

Bb Cls. 1, 2. 

B. Cl. 

Bans. 1, 2. 

C. Bn. 

Hn. 1-2 

Hn. 3-4 

Bb Tpt. 

Tbn. 1-2 

B. Tbn. and Tuba 

Timp. 

Perc. 1 

Perc. 2 

Cel. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

41

1. 

2. 

1. 

2. 

1. 

2. 

1. 

41

1. 

2. 

1. 

2. 

1. 

2. 

1. 

2. 

1. 

2. 

45

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

86

53

Pic.

Fls. 1, 2.

*p*

*mf*

Obs. 1, 2.

*mf*

Bb Cls. 1, 2.

1.

*mf*

*mf*

B. Cl.

*mf*

Bans. 1, 2.

1.

*mf*

*mf*

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

53

Timp.

Perc. 1

*p*

Perc. 2

53

Cel.

53

Pno.

Vln. 1

*p*

Vln. 2

*mf*

Vla.

*mf*

Vlc.

*mf*

Cb.

57

Pic. 

Fls. 1, 2.   
*mp*

Obs. 1, 2. 

Bb Cls. 1, 2.   
*p*

B. Cl. 

Bans. 1, 2. 

C. Bn. 

Hn. 1-2   
*p*

Hn. 3-4 

Bb Tpt.   
*p*

Tbn. 1-2 

B. Tbn. and Tuba 

Timp. 

Perc. 1   
*p*

Perc. 2 

Cel. 

Pno. 

Vln. 1   
*mp*

Vln. 2   
*mp*

Vla.   
*p*

Vlc.   
*mp*

Cb. 

61

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

65

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2


Vla.


Vlc.


Cb.


*p*


69


Pic. 


Fls. 1, 2.  1. *p*


Obs. 1, 2.  1. *p*

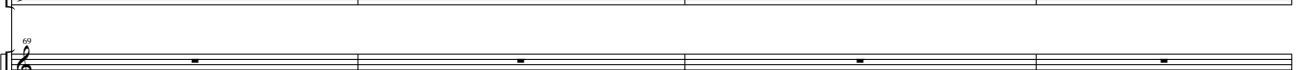
Bb Cls. 1, 2.  1. *p*


B. Cl. 

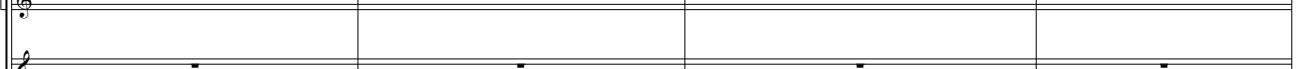
Bans. 1, 2. 

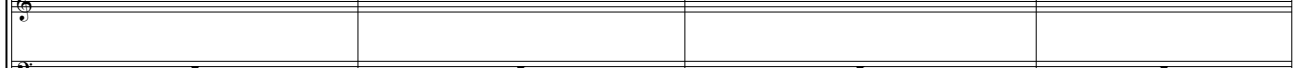
C. Bn. 


Hn. 1-2 


Hn. 3-4 


Bb Tpt. 

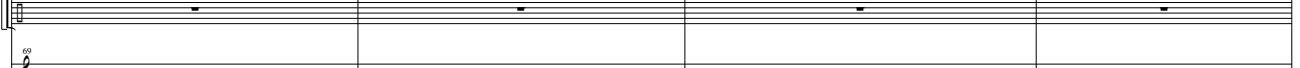
Tbn. 1-2 


B. Tbn. and Tuba 

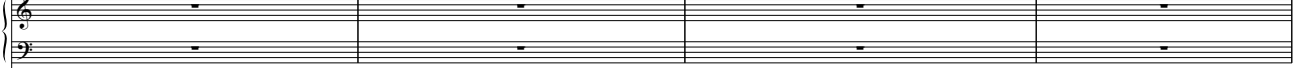
Timp.  *pp*


Perc. 1 

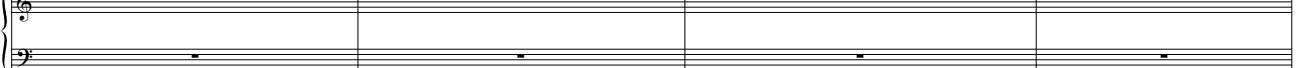
Perc. 2 


Cel. 

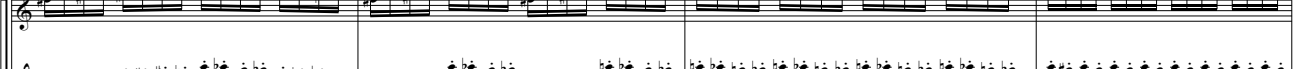
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 



## Adagio

73

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bsns. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

74

75

76

77

78

79

80

81

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478

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480

481

482

483

484

79

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*pp*

*p*

*p*

*3.*

*arco*

*arco*

*sul pont.*

*sul pont.*

*TrgL.*

85

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

85

1. arco

*p*

1.

*p*

85

85

85

pizz.

(pizz.)

*p*

pizz.

*p*

arco

*p*

*p*

*pp*

*p*

91

Pic. *f*

Fls. 1, 2. *f*

Obs. 1, 2. *f*

Bb Cls. 1, 2. *f*

B. Cl. *f*

Bans. 1, 2. *f*

C. Bn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Bb Tpt. *f*

Tbn. 1-2 *f*

B. Tbn. and Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Cel. *f*

Pno. *f*

Vln. 1 *f* *arco*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

97

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1. Solo

*p* misterioso

*p*

*pizz.*

*p*

103

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*p*

*p*

*arco*

*p*

109

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*mf*

*p*

*p*

*pizz.*

*pizz.*

1. Solo

1.

1.

115

Pic. *mp*

Fls. 1, 2. *p*

Obs. 1, 2. *p*

Bb Cls. 1, 2. *p*

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc. *arco* *p*

Cb. *arco* *p*



121

Pic. *mf* *pp*

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1 *p* *sfz*

Vln. 2 *p*

Vla. *p*

Vlc.

Cb.

127

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

# Allegro Molto

133

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

139

Pic. *ff*

Fls. 1.2. *ff* *a 2*

Obs. 1.2. *ff* *a 2*

Bb Cls. 1.2. *ff* *a 2*

B. Cl. *ff*

Bans. 1.2. *ff*

C. Bn. *ff*

Hn. 1-2 *p* *CFPDC.* *mp* *ff*

Hn. 3-4 *ff*

Bb Tpt. *ff*

Tbn. 1-2 *ff*

B. Tbn. and Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Cel. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

104

105

106

107



Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn. 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

The score for page 108 includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-2 and 3-4, Bb Trumpets, Tenors 1-2, Baritone, Trombone, and Tuba, Timpani, Percussion 1 and 2, Cello, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings have melodic lines with various articulations and dynamics, while the percussion and piano parts provide rhythmic support.

109

180

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

2.

*p*

*pp*

con sord.

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

186

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*senza sord.*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

192

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B. Cl.

Bans. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

198

Pic. *ff*

Fls. 1, 2. *a 2* *ff*

Obs. 1, 2. *a 2* *ff*

Bb Cls. 1, 2. *a 2*

B. Cl. *a 2* *ff*

Bans. 1, 2. *a 2* *ff*

C. Bn. *ff*

Hn. 1-2 *a 2*

Hn. 3-4 *a 2* *ff*

Bb Tpt. *ff*

Thn. 1-2

B. Thn. and Tuba

Timp. 198

Perc. 1 *ff*

Perc. 2 198

Cel. 198

Pno. 198

Vln. 1 198

Vln. 2

Vla. *ff*

Vlc. *ff*

Cb. *ff*

114

# Allegro

210

Pic. *sf*

Fls. 1, 2. *sf*

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt. *a 2*

Tbn. 1-2

B. Tbn. and Tuba

210

Timp. *Solo* *ff*

Perc. 1

210

Perc. 2

210

Cel.

210

Pno.

210

Vln. 1 *sf*

Vln. 2

Vla.

Vlc. *mf*

Cb. *mf*



218

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*f*

*p*

224

Pic. *f* *ff*

Fls. 1, 2. *a 2* *f* *ff*

Obs. 1, 2. *ff*

Bb Cls. 1, 2. *a 2* *f* *ff*

B. Cl. *ff*

Bans. 1, 2. *ff*

C. Bn. *ff*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Bb Tpt. *mf*

Thn. 1-2

B. Thn. and Tuba

Timp. *f*

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1 *f* *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

118



Pic.  
 Fls. 1, 2.  
 Obs. 1, 2.  
 Bb Cls. 1, 2.  
 B. Cl.  
 Bsns. 1, 2.  
 C. Bn.  
 Hn. 1-2  
 Hn. 3-4  
 Bb Tpt.  
 Tbn. 1-2  
 B. Tbn. and Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

249

Pic.

Fls. 1, 2.

Obs. 1, 2.

Bb Cls. 1, 2.

B. Cl.

Bans. 1, 2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn. and Tuba

Timp.

Perc. 1

Perc. 2

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

249

250

251

252

253

254

255

256

Baton Rouge, LA  
May 14, 2005.

## Vita

Alejandro Arguello started his musical studies in 1985 at the Castella Conservatory at the age of 13 years old, playing the clarinet. There, he had experience with marching and concert bands. In 1990 he enrolled in the bachelor's program in composition at the University of Costa Rica, finishing in 1994 with the best G.P.A. of his generation. From 1995-99 Arguello was the musical director of the Choir of the Jewish Community of Costa Rica. Also in 1995, he cofounded the music school, Musical Garden, (in San José, Costa Rica). As director of the school, he taught piano and composition until 2001. Arguello has been a recipient of three prizes in the National Composers Competition, sponsored by the National Orchestra of Costa Rica: in 2000 with his *Overture on Jewish Themes* (for orchestra), in 2001 with *Macabre Variations* (for string orchestra), and in 2003 with *Capriccio for String Orchestra*. Furthermore, his *Overture on Jewish Themes* was performed in Japan during the summer of 2003 by the Petite Prince Orchestra in Tokyo. In 2005 Alejandro Arguello attained the membership of the *Pi Kappa Lambda* Honor Music Society, and he won the Louisiana Sinfonietta LSU Student Competition in May 2005, with his chamber orchestra piece *Transfomations*. Alejandro Arguello is currently pursuing his master's degree in composition at Louisiana State University as a student and graduate assistant of Boyd Professor Dinos Constantinides.